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CONCERT FANTASIA ON A WELSH MARCH

"GORHOFFEDD GWYR HARLECH."

W. T. BEST.
Fl.

ANDANTE MAESTOSO.

MANUAL.

PEDAL.

ff 32, 16, 8, 4.

Gt. *ff*

ff Ch.

ff Fl.

Gt. *ff* (Reeds)

Full. *ff* Fl. *p*

Ob. *p* Viola. *p* Fl. *p*

Viola. *p* 8 ft. *p*

Viola. *p* 16, 8. *dim.*

rall. *p* *sf* *Sw.* *sf* *p* *Tempo.*

ALLEGRETTO.

ALLEGRETTO.

12/8

Fl. *tr*

Gt. *p* *sf* *p*

Ch. *p*

16, 8.

mf

Sw. *p* *f* *tr*

Ch. *tr*

mf *Sw.* *Ch.* *p* *Gt.* *sf* *p*

ten.

mf *Sw.* *Ch.* *p* *Gt.* *sf* *p*

ten.

mf *Sw.* *Ch.* *p* *Gt.* *sf* *p*

ten.

mf *Gt.* *cres.* *mf*

mf

Musical score for a piano and orchestra, featuring a march section. The score is written in B-flat major (two flats) and 4/4 time. The tempo is marked **MARCH. ALLEGRO CON BRIO.**

Instrumentation and Dynamics:

- Flute (Fl.):** *p* (piano)
- Viola (tremolo.):** *pp* (pianissimo)
- Arpa (Harp):** *p* (piano)
- Full Sw. (Full Swell):** *f* (forte)
- Sw. (Swell):** *p* (piano)
- Sf (Sforzando):** *sf* (sforzando)

The score consists of several systems of staves. The first system shows the piano accompaniment with dense chords and arpeggios. The second system introduces the flute and harp. The third system features the viola playing a tremolo pattern. The fourth system marks the beginning of the march section, characterized by a strong, rhythmic melody.

This musical score is arranged in five systems, each containing three staves. The top staff is for guitar (Gt.), the middle for piano (piano), and the bottom for woodwinds (Sw. (Reeds.)). The key signature is B-flat major (two flats). The score includes various musical notations such as notes, rests, beams, and slurs. Dynamics are indicated by *ff* (fortissimo), *f* (forte), *sf* (sforzando), and *ten.* (tension). The guitar part features a melodic line with many beamed sixteenth notes. The piano part provides harmonic support with chords and moving lines. The woodwind part has a more rhythmic, staccato-like texture. The score concludes with a final *ff* dynamic in the piano part.

Gt. *ff*

ff

ff

Sw. (Reeds.) *ten.*

f *sf* *f* *ten.*

sf

R.H. *sf* *f* *sf* *ff*

ff

Gt.

cap

sf

ten.

ff

ff

ritard.

Tempo.

f

Tr.

dim.

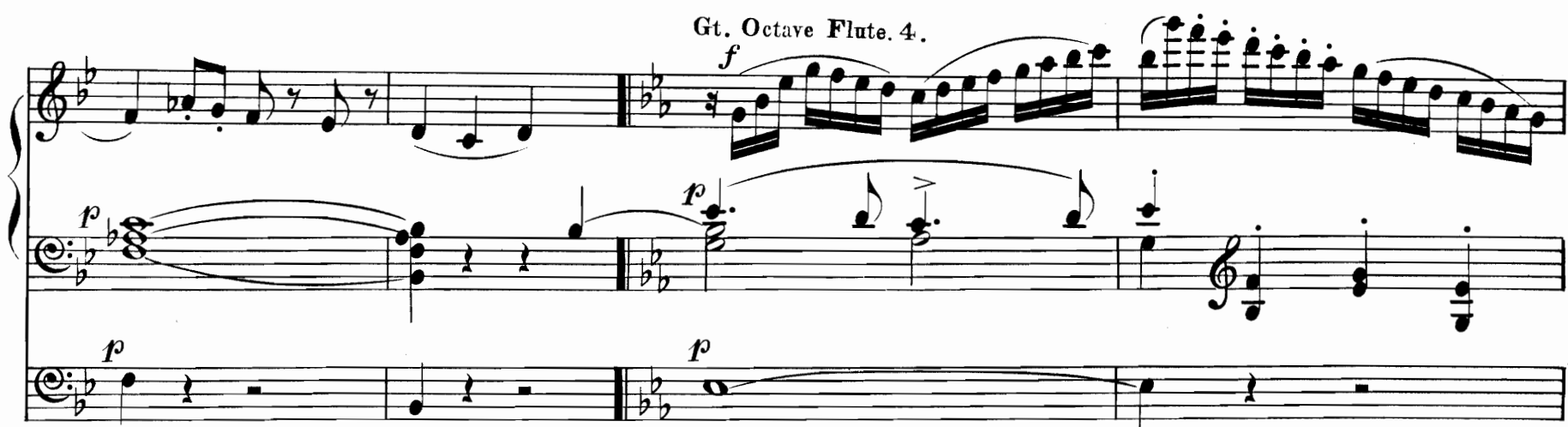
Ob.

p

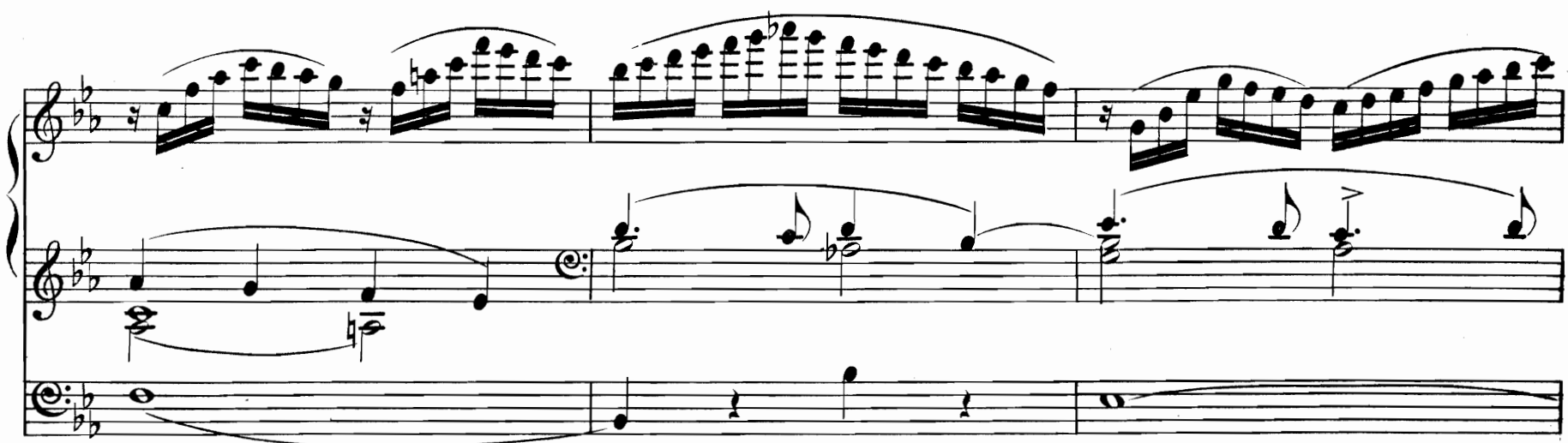
Sw.



First system of musical notation. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat). It contains a melodic line with various note values and rests. The bottom staff is in bass clef and contains a sustained chord. Performance markings include *dim e rall.* (diminuendo e rallentando) above the bass staff, *pp* (pianissimo) above the top staff, and *p* (piano) above the top staff. The word *Tempo.* is written above the top staff, and *Sw.* (Swell) is written below the top staff.



Second system of musical notation. The top staff is in treble clef and features a melodic line with a key signature change to one flat (B-flat). It includes a *f* (forte) dynamic marking and the instruction *Gt. Octave Flute. 4.* above the staff. The bottom staff is in bass clef and contains a sustained chord with a *p* (piano) dynamic marking. The word *Tempo.* is written above the top staff.



Third system of musical notation. The top staff is in treble clef and features a melodic line with a key signature change to two flats (B-flat and E-flat). It includes a *f* (forte) dynamic marking. The bottom staff is in bass clef and contains a sustained chord with a *p* (piano) dynamic marking. The word *Tempo.* is written above the top staff.



Fourth system of musical notation. The top staff is in treble clef and features a melodic line with a key signature change to one flat (B-flat). It includes a *f* (forte) dynamic marking. The bottom staff is in bass clef and contains a sustained chord with a *p* (piano) dynamic marking. The word *Tempo.* is written above the top staff.

p Echo. Fl.

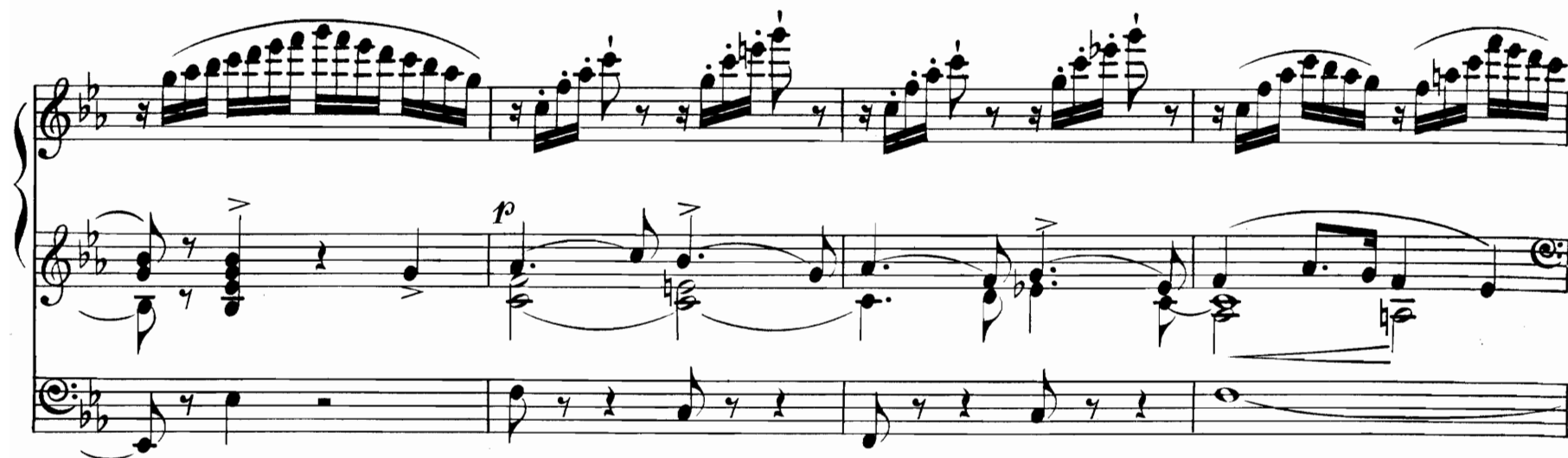
pp

Gt. Fl.
f

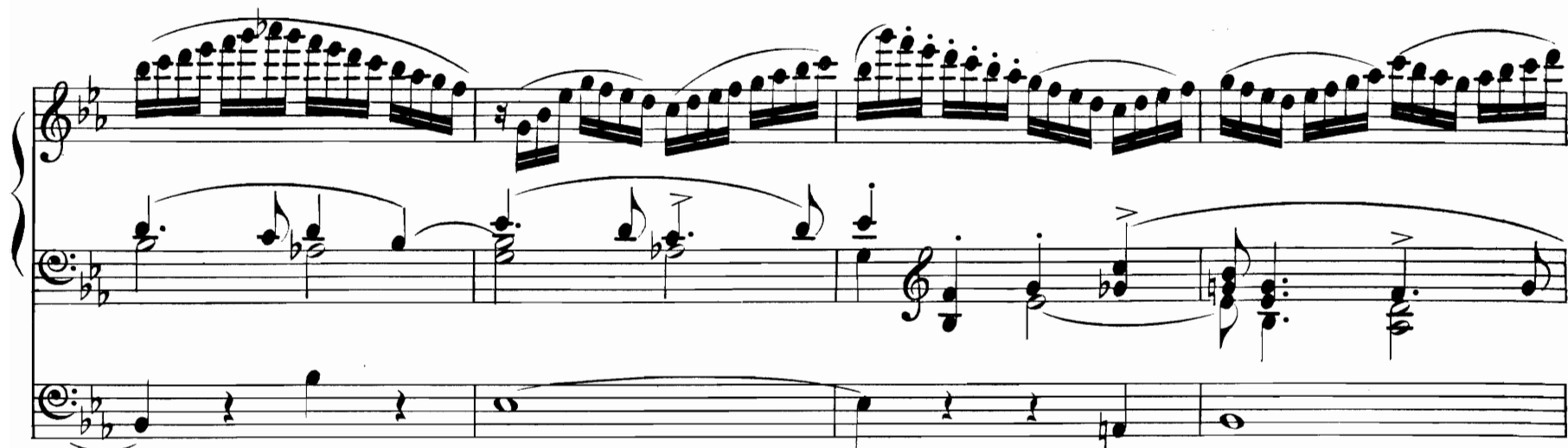
mf

cres.

This musical score is for a piece featuring three instruments: Echo Flute (Fl.), Guitar Flute (Gt. Fl.), and Piano (P). The score is written in B-flat major (two flats) and 4/4 time. It consists of four systems of staves. The first system shows the Echo Flute with a melodic line and the Piano with a supporting accompaniment. The second system continues the Echo Flute's melodic development. The third system introduces the Guitar Flute with a melodic line, while the Piano accompaniment continues. The fourth system features the Guitar Flute with a melodic line and the Piano with a supporting accompaniment. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.



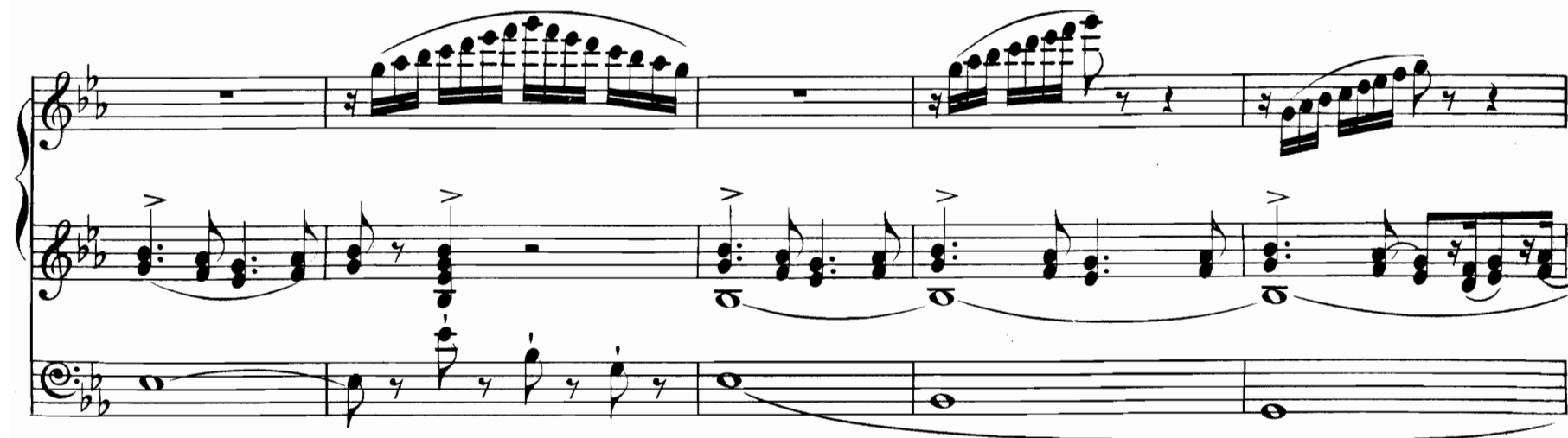
The first system of musical notation consists of three staves. The top staff features a complex, rapid melodic line with many beamed sixteenth notes. The middle staff contains a melodic line with some rests and a dynamic marking of *p* (piano). The bottom staff provides a harmonic foundation with a series of eighth and sixteenth notes.



The second system continues the musical piece with three staves. The top staff has a dense, fast-moving melodic passage. The middle staff shows a more melodic line with some ties. The bottom staff continues the rhythmic accompaniment.



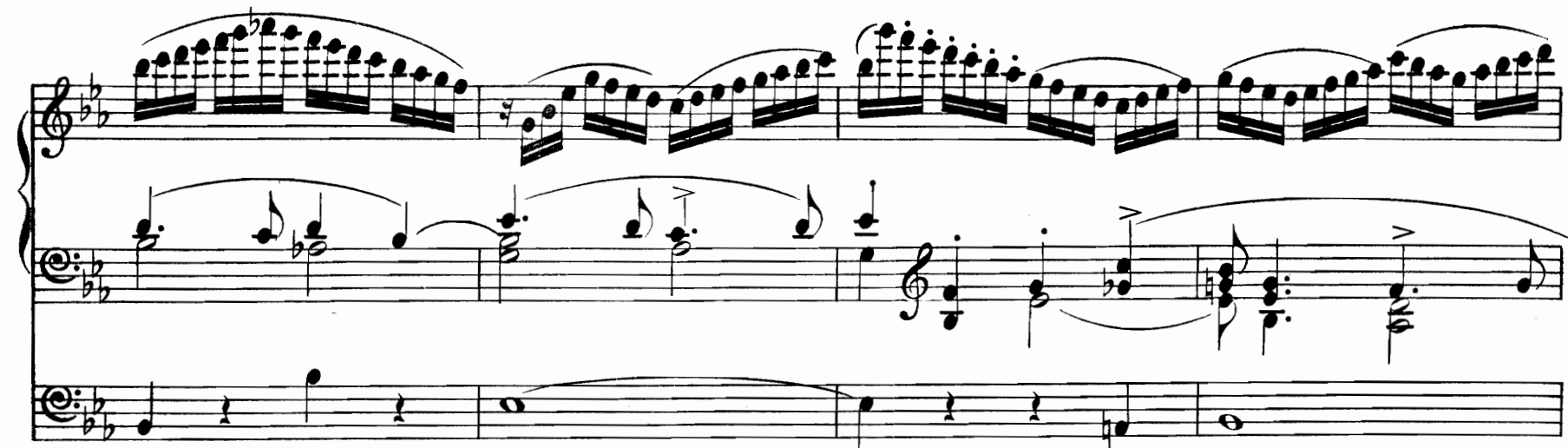
The third system of musical notation includes three staves. The top staff features a melodic line with a dynamic marking of *p* and a section labeled "Echo Fl." (Echo Flute). The middle staff has a melodic line with some rests and a dynamic marking of *p*. The bottom staff continues the rhythmic accompaniment.



The fourth system of musical notation consists of three staves. The top staff has a melodic line with some rests. The middle staff features a melodic line with some ties. The bottom staff continues the rhythmic accompaniment.



First system of musical notation. It consists of three staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat). It features a complex, rapid melodic line with many beamed sixteenth notes. The middle staff is in treble clef and contains a melodic line with some rests and a dynamic marking of *p* (piano). The bottom staff is in bass clef and contains a simple harmonic line with some rests.



Second system of musical notation. It consists of three staves. The top staff continues the rapid melodic line from the first system. The middle staff continues the melodic line with some rests. The bottom staff continues the harmonic line with some rests.



Third system of musical notation. It consists of three staves. The top staff features a melodic line with a dynamic marking of *ff* (fortissimo) and the instruction *Gt. STREPITOSO.* (Greatly Stormy). The middle staff continues the melodic line with a dynamic marking of *ff*. The bottom staff continues the harmonic line with a dynamic marking of *ff*. The instruction *senza rall.* (without slowing down) is written above the middle staff.



Fourth system of musical notation. It consists of three staves. The top staff is empty. The middle staff features a melodic line with a dynamic marking of *pp* (pianissimo) and the instruction *PIÙ LENTO.* (Slower). The bottom staff continues the harmonic line with a dynamic marking of *pp* and the instruction *(Vox Humana.)* (Human Voice).

R.H. Flauto Dolce. 8.

STREPITOSO.

pp Vox Humana. Un poco cres. ff Gt.

PIÙ LENTO.
(Vox humana.)

pp Fl. pp V.H. Un poco cres.

STREPITOSO.

ff Gt. ff Trom. ff Gt. mp 32.16.8(uncoupled.)

TEMPO DI MARCIA.
Sw.

p p Cres: mp

musical score for guitar and piano, page 12. The score is written in B-flat major (two flats) and 4/4 time. It consists of five systems of staves. The first system shows the piano accompaniment with a crescendo (cres.) and the guitar (Gt.) playing a melody with a mezzo-forte (mf) dynamic, marked 'sempre cres.' (always crescendo). The second system continues the piano accompaniment with a mezzo-forte (mf) dynamic, marked 'ten.' (tension), and the guitar playing a melody with a mezzo-forte (mf) dynamic. The third system shows the piano accompaniment with a mezzo-forte (mf) dynamic, marked 'cres.' (crescendo), and the guitar playing a melody with a mezzo-forte (mf) dynamic, marked 'poco a poco.' (little by little). The fourth system shows the piano accompaniment with a mezzo-forte (mf) dynamic, marked 'sf' (sforzando), and the guitar playing a melody with a mezzo-forte (mf) dynamic. The fifth system shows the piano accompaniment with a mezzo-forte (mf) dynamic, marked 'sf' (sforzando), and the guitar playing a melody with a mezzo-forte (mf) dynamic.

12

cres.

Gt. mf

sempre cres.

Gt. f.

mf

f

ten.

ten.

ten.

f

f

16. 8. 4.

mf Gt.

cres.

poco a poco.

sf

f

sf

f

f

f (Mixture-work)

Tromboni.

f Gt.

ff

f

Trom.

ff

Gt.

f

ANIMATO.

ff

ff

ff

f
Con fuoco.
ten.
ff
staccato.
ff
ten.
vivo.
mf
mf

First system of musical notation. The top staff (treble clef) features a melodic line with slurs and a crescendo marking (*cres.*). The middle staff (treble clef) has a melodic line with slurs and a forte marking (*f*). The bottom staff (bass clef) contains a single note with a slur and a marking *R.*

Second system of musical notation. The top staff (treble clef) has a melodic line with slurs and a marking *ff con fuoco.*. The middle staff (treble clef) has a melodic line with slurs. The bottom staff (bass clef) has a melodic line with slurs and a marking *ff*.

Third system of musical notation. The top staff (treble clef) has a melodic line with slurs and a marking *Trombe.*. The middle staff (treble clef) has a melodic line with slurs and a marking *ff*. The bottom staff (bass clef) has a melodic line with slurs and a marking *ff*. There are also markings *ten.* and *ff* in the middle staff.

Fourth system of musical notation. The top staff (treble clef) has a melodic line with slurs and a marking *ff*. The middle staff (treble clef) has a melodic line with slurs and a marking *ff Trom.*. The bottom staff (bass clef) has a melodic line with slurs and a marking *ff*. There are also markings *sf* in the middle staff.

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HOEPNER. Ten Adagios ... 5 -	RENAUD, A. Andantino con Moto ... 3 - Contemplation ... 3 - Invocation ... 3 -	STRADELLA, A. Se i miei Sospiri. Arranged by E. Prout ... 3 -
HORNER, B. W. Prelude by S. Rachmaninoff. Arr.... 3 -	ROECKEL, J. L. Air du Dauphin. Paraphrase by W. T. Best ... 3 -	TOVEY, C. H. Serenade, from Sterndale Bennett's Trio, Op. 26... 4 -
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